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Italian Baroque **CONCERTOS**

Large print program notes
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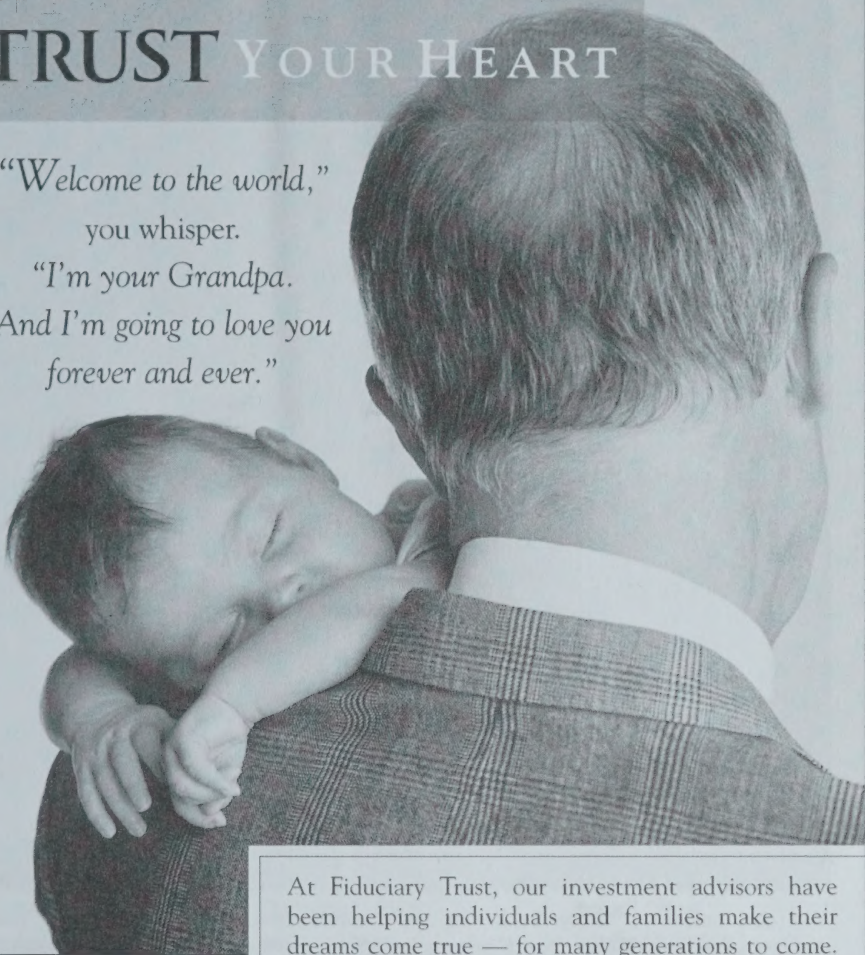
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Rich Warren, *Chicago Tribune*, 6/1/90.

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Program

2005-2006 SEASON

Friday, April 7, 8.00pm

Sunday, April 9, 3.00pm

NEC's Jordan Hall, Boston

Grant Llewellyn, conductor

Concerto Grosso in A Minor, Op. 6, No. 4

George Frideric Handel

Larghetto affettuoso

(1685-1759)

Allegro

Largo e piano

Allegro

Sonata in G Major, Op. 9, No. 6

Francesco Guerini

Cantabile

(1710-1780)

Presto

Gratioso

Sarah Freiberg, cello

Sonata in A Major

Arcangelo Corelli

Preludio-Largo

(1653-1713)

Giga-Allegro

[ornamentation by Francesco Geminiani]

Adagio

Tempo di Gavotta-Allegro

Daniel Stepner, violin

Sonata in D Minor

Andrea Caporale

Adagio

(ca. 1700-ca. 1756)

Allegro

Allegro

Guy Fishman, cello

—INTERMISSION—

Concerto a Cinque

Cantabile

Presto

Gratioso

Richard Stone, Lute

Silvius Leopold Weiss

(1683-1750)

[reconstruction by Richard Stone]

Concerto in G Minor for 2 Cellos, PV 411

Allegro

Largo

Allegro

Guy Fishman and Sarah Freiberg, cellos

Antonio Vivaldi

(1678-1741)

Concerto Grosso in B-Flat Major, Op. 6, No. 11

Preludio: Andante largo

Allemanda: Allegro

Adagio – Andante largo

Sarabanda: Largo

Giga – Vivace

Arcangelo Corelli

The program runs for approximately two hours.

We respectfully ask that you turn off all electronic devices and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

ITALIAN BAROQUE CONCERTOS

Known for his operas and oratorios, Handel's third contribution to music was in the field of instrumental and organ music. His 12 *Concerto Grossi*, op. 6, composed in 1739, harken back to his Italian period (1706-1710). Handel adapted Corelli's sonata *da chiesa* for full orchestra with its slow-fast-slow-fast order

NOTES IN BRIEF

The birth of Baroque Italian chamber music was at the Church of San Petronio in Bologna, where Corelli studied. Restraint and a serious approach characterized this school. Corelli, Vivaldi, and Guerini were famous violinists who wrote extremely well for their instrument. Today we will hear a cello sonata by Guerini. Caporale was a cellist and Weiss a lutenist; each composed for his own instrument. Writing for specific instruments in such a way as to make the music fit its instrument is one of the major new achievements of Baroque music.

Although we think of Handel as British or German, he definitely belongs on a concert of Italian ensemble music. He spent four years in Italy and knew the Ottoboni circle in Rome, where Corelli worked. Influenced by the Italian string-writing style, Handel wrote his 12 *Concerto Grossi*, Opus 6.

The line between sonatas and concertos was a thinner one in the Baroque than we might imagine today. Georg Muffat, another visitor to Rome, explained in print to his contemporaries how to turn a sonata into a concerto: Make a small ensemble [concertino] of two or three violins and a cello; these solo parts, not doubled, will play throughout. From these parts draw the two solo violins as well as the violins to be doubled for the large ensemble [*concerto grosso* or *ripieno*].

of movements. Occasionally, Handel imitates Vivaldi in giving decorative figuration to a solo violin, such as in the third movement of Op. 6, No. 4.

After studying 4 years in Bologna, violinist Arcangelo Corelli spent much of his career in Rome. He worked for 4 patrons: Queen Christina of Sweden (played in a movie by Greta Garbo); Pope Innocent XI (1676-1689); Cardinal Benedetto Pamphilij; and the grandnephew of the subsequent Pope, Alexander VIII, vice chancellor Pietro Ottoboni. Innocent XI had closed all operas and prohibited women from even taking voice lessons; nevertheless he permitted concert performances of sacred oratorios and concerto grossi with large orchestras. This may explain in part why Corelli wrote no vocal music; indeed, he sang through his violin.

Benedetto Pamphilij had inherited a great fortune and perhaps made more use of it than was entirely appropriate for a cardinal. He built in 1684 a new theater at the Palazzo al Corso, designed by a popular architect, Carlo Fontana. Corelli played there and at Pamphilij's villa in Cecchignola. In 1689 the new Pope, Alexander VIII, interested in the arts, opened public theaters and operas houses. His grandnephew Pietro Ottoboni hired Corelli and his partner, violinist Matteo Fornari, at the lavish Palazzo della Cancelleria in Rome. Music of the highest order was performed at Ottoboni's palace.



Antonio Vivaldi

A Frenchman described Ottoboni vividly: "Without morals, without reputation, debauched, ruined, a lover of the arts, and a great musician." Another visitor recorded the goings-on at Ottoboni's palace: "His Eminence keeps in his pay the best musicians and performers in Rome, and amongst others the famous Arcangelo Corelli, and young Paolucci, who is reckoned the finest voice in Europe, so that every Wednesday he has an excellent concert in his Palace."

Corelli's music, being published (12 trio sonatas, Op. 1, were a sensation and underwent 35 editions), was disseminated throughout Europe, partly by a visitor, composer Georg Muffat, who came to Rome in 1682 to study, described "some extremely beautiful sonatas by Arcangelo Corelli, the Italian Orpheus on the violin, performed with the great precision by a large number of musicians." Muffat's own concertos imitated those of Corelli, and spread Corelli's work to Germany and beyond.

Corelli's music beyond the 6 published opus numbers was lost. Those 6 collections each neatly contained 12 works: 48 trio sonatas, including one chaconne, in Opuses 1-4; 12 solo violin sonatas in Op. 5; and 12 *concerti grossi* in Op. 6. His Op. 5, No. 9 is a *sonata da camera*, which means that some of its movements are dances, such as Giga and Gavotta. Op. 6, No. 11 is a *concerto grosso* also using

the *da camera* form, here with the dances Allemanda, Sarabande, and Giga.

Also well known as a teacher, Corelli's method of playing the violin was immortalized by his student Francesco Geminiani, who wrote a widely used technique book called *The Art of Playing on the Violin* (1751). His teaching established the foundation for almost all 18th-century violin schools. Geminiani's ornaments are heard today in Corelli's Sonata, Op. 5, No. 9.



Arcangelo Corelli

Francesco Guerini was a Neapolitan violinist and composer who worked in the Hague and in London. Guerini's 6 Solos for Violoncello and Thorough Bass, Op. 9, were printed in London around 1765. Sarah Freiberg, who edited and recorded all 6, wrote, "Throughout, the 6 sonatas contain delightful, swift changes in harmony that continue to surprise even after repeated hearings."

Andrea Caporale, a mid-18th-century Italian cellist and composer, lived in London after 1735. He performed as a soloist as well as principal cellist in Handel's opera orchestra. Charles Burney wrote of "the favorite cellist of our times:" "He was always heard with great partiality, from the almost single merit of a full, sweet, and vocal tone." In 1748 his Sonata in D Minor, in a slow-fast-slow structure, was published in London. A virtuoso work demanding intricate bow techniques, the sonata also offers opportunities for improvised cadenzas.

Silvius Leopold Weiss, a lutenist whose father and brother were both lutenists, had also traveled to Rome, where he encountered Scarlatti and the music of Corelli. In 1718 he was appointed at Dresden's electoral court and became the highest paid instrumentalist there. The first movement of his reconstructed concerto, influenced by Vivaldi, repeats the opening ritornello, while both the second and third movements are through-composed. He left us the largest collection of music for the lute of any composer. Four of Weiss's concertos and two of the duets are available on a

CD, *Weiss Lute Concerti*, on the Chandos label, performed by Richard Stone.

Antonio Vivaldi's 500 concertos represent the height of the Italian violin school that began in the mid-Baroque period with the Bolognese school, proceeded through Corelli and Torelli, and culminated in Vivaldi in the late Baroque. Also a violinist, Vivaldi was known as *Il prete rosso* (the red-headed priest), and was long associated with the city of Venice. From 1703 to 1740 he superintended music at an all-girl orphanage (conservatorio) called the Pietà. (See box.) He also wrote 49 operas, virtually unknown today.

-Andrea Olmstead

Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.

CONCERTS IN VENICE

Charles de Brosses wrote of his experiences hearing Vivaldi's all-girl orchestra at the Pio della Ospedale della Pietà: "A transcending music here is that of the hospitals [orphanages]. There are four, all made up of bastard or orphaned girls or whose parents are not in a condition to raise them. They are reared at public expense and trained solely to excel in music. So they sing like angels and play the violin, the flute, the organ, the violoncello, the bassoon. In short no instrument is large enough to frighten them. They are cloistered in the manner of nuns. They alone perform, and each concert is given by about forty girls. I swear to you that there is nothing so charming as to see a young and pretty nun in her white robe, with a bouquet of pomegranate

flowers over her ear, leading the orchestra and beating time with all the grace and precision imaginable. Their voices are adorable for their quality and lightness, because here they don't know about roundness or a sound drawn out like a thread in the French manner...

"The hospital I go to most often is that of the Pietà, where one is best entertained. It is also first for the perfection of the symphonies. What an upright performance! It is only there that you hear the first stroke of the bow (*le premier coup d'archet*)—the first chord of a piece attacked as one by the strings, of which the Opéra in Paris falsely boasts."

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn has received acclaim for "vivid musical performances" (Wall Street Journal) and his "electricity-charged leadership" (Boston Globe). Now in his fifth year as Handel and Haydn Society Music Director, Mr. Llewellyn has conducted the Society in subscription performances, broadcasts on NPR, acclaimed recordings, and educational outreach events for Boston-area youth. He also serves as Music Director of the North Carolina

Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Past conducting engagements include the English National Opera, the Southwest German Radio Orchestra of Stuttgart, and the Boston, Montreal, and St. Louis, Symphony Orchestras. This season, he guest conducts the Florida Orchestra, the Colorado Symphony Orchestra, the Calgary Philharmonic, and the Turku Philharmonic of Finland. In June 2005, Mr. Llewellyn led the BBC Symphony Orchestra in the world premiere of *Plymouth Town*, a newly discovered ballet by Benjamin Britten.

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Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw, Stephanie Blythe,

and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *PEACE*, and *All is Bright*. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Handel and Haydn embarks on an historic co-production with the English National Opera with Monteverdi's *L'Orfeo* staged by the internationally renowned director Chen Shi-Zheng. *L'Orfeo* premieres in London on April 15 and will be performed in Boston in September.

Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepner, concertmaster

Joan & Remsen Kinne Chair
Guiomar Turgeon
Julie Leven
Susanna Ogata
Christina Day Martinson
Lisa Brooke
Jane Starkman
Krista Buckland Reisner

VIOLIN II

Linda Quan

Dr. Lee Bradley III Chair
Anne-Marie Chubet
Julia McKenzie
Dianne Pettipaw
Clayton Hoener
Danielle Maddon

VIOLA

Laura Jeppesen

*Chair funded in memory
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Anne Black
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CELLO

Reinmar Seidler

*Candace & William Achtmeyer
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Guy Fishman

BASS

Robert Nairn

Amelia Peabody Chair
Karen Pandolfi

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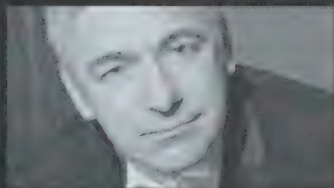
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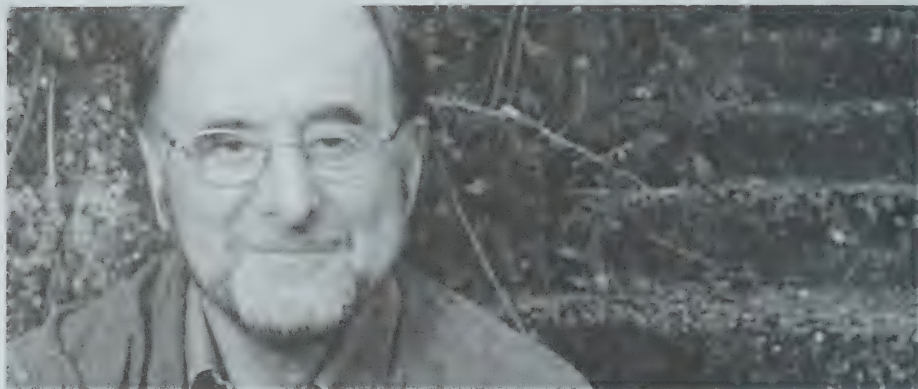
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A Conversation

WITH SIR ROGER NORRINGTON



The eminent conductor **Sir Roger Norrington** joins the Handel and Haydn Society in the 2006-2007 season as Artistic Advisor. He sat down with the Society during a recent visit to Boston to discuss historically informed performance, vibrato, and the music he will conduct next year.

How does it feel to return to Boston, conducting the Handel and Haydn Society?

RN: Great! It's very nice to be here again. I have very fond memories of working with the Boston Early Music Festival and with the Boston Symphony. I've been conducting many modern instrument orchestras over the years, and, in a sense, coming to Handel and Haydn is returning to my roots.

How did you get involved in the historically informed performance movement?

RN: As a child I always felt comfortable around early music. At home we used to sing William Byrd,

Palestrina and other English madrigalists. Everything really started with the Schütz Choir, which I founded in 1962. The repertoire we presented was early so we had to find out how to perform it. And gradually that led to what kind of instruments one should use. And then I ran into like-minded instrumentalists and singers and who incited me and I incited them, and things got going.

How has historically informed performance evolved over time?

RN: It isn't in the forefront like it used to be 15 years ago. I mean, of course it's still there, but it's ceased to be shocking. It's much more main stream. But what's happened to it as far as I'm concerned is

that I'm really taking it to the modern orchestras. In a sense coming to Handel and Haydn is returning to the roots and finding out what we can do with the orchestra here, whereas in a sense the frontline is moved on to what one can do with the Cincinnati Symphony and the Vienna Philharmonic, both of which I've conducted. But, of course, that always needs feeding with work on original instruments and reminding one self how they sound.

How do you approach bringing historical performances to modern orchestras?

RN: When I first starting conducting them I would work on seating, size, bowing, articulation, and tempo. Now I focus on creating a pure orchestral sound with no vibrato. It's a glorious, gritty, and exciting sound. Last week I conducted the Cincinnati Symphony in music by Haydn. You couldn't see a hand move and the musicians were fantastic. They adored it.

Why is vibrato important?

RN: Vibrato doesn't just concern early instruments or singers. You know, prior to the 1940's, the whole world was a non-vibrato world. Everything sounded completely different and amazingly it wasn't that long ago. Even singers like Caruso had a small vibrato. The change to heavy vibrato was like smoking. Smoking became very fashionable in the 1920's. And now, where are the smokers? They're standing outside looking miserable.

What will it be like working with Handel and Haydn Society?

RN: I will be able to do what I want in 5 minutes with the Handel and Haydn Society, but it might take a week with a modern orchestra. Early music orchestras all speak the same language as I do. It's why it's so important to have groups like the Handel and Haydn Society around. They remind

people what the music actually sounded like in the time it was written.

In Handel and Haydn's 2006-2007 season, you're conducting music by Haydn? Why did you choose his music?

RN: Haydn is the "king." He's just stunning. His symphonies are engaging, witty, and grand. They're also very difficult to play. That's one of the attractions for me. It's a bit like mountaineering.

What are the challenges?

RN: A lot of them are technical such as note length, tempo, articulation, phrasing, and where the music's going. In Tchaikovsky, it's pretty clear what's happening, but with Haydn it isn't that obvious.

What do you look forward to in preparing and presenting Haydn's The Seasons, which you will conduct here next spring?

RN: It's a beautiful piece—even better than *The Creation*. If you don't know how to play Haydn, you may as well not start doing it, but if you do, it's very simple: the story unfolds, the beautiful pictures of the countryside... the music praises itself. The orchestration is perfect, the singing parts are perfect. It's a very, very beautiful, touching work and I love to do it. Actually, the first piece I ever conducted in Boston was *The Seasons*, in 1987.

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News of Note

FROM HANDEL AND HAYDN



Photo: Josh Reynolds

L'ORFEO DEBUTS NEXT WEEK IN LONDON

The British press is buzzing over next week's opening of the Handel and Haydn Society and English National Opera's co-production of Monteverdi's *L'Orfeo* at the London Coliseum. The innovative staging is being directed by Chen Shi-Zheng who has directed Monteverdi's *Vespers* and Purcell's *Dido and Aeneas* for Handel and Haydn. *L'Orfeo* features a troupe of Javanese dancers and dramatic video projections. After its London run, the production will be presented in Boston this September as part of the Society's 2006-2007 season.

THANK YOU FOR SUPPORTING THE 2006 GALA BENEFIT AND SILENT AUCTION!

With the help of many, we were able to raise more than \$100,000 for our extensive Educational Outreach Program on March 11, 2006. The Program continues to touch the lives of thousands of youth in underserved communities throughout the Boston area. This initiative has grown to include workshops and recitals in more than 60 public schools, and hundreds of children sing in our Youth Ensembles each season. The 2006 Gala was a great success and a splendid way to showcase and celebrate our Education Program.

HANDEL AND HAYDN TRAVELS TO AUSTRIA

On September 9, the Handel and Haydn Society makes its Austrian debut at the prestigious Haydn Festival at Esterhazy Palace in Eisenstadt, where Haydn served as a court musician for most of his professional life. The acclaimed conductor Harry Christophers makes his Handel and Haydn debut leading the Society's Period-Instrument Orchestra in a program featuring works by Handel and Haydn.

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Matthew L. Garrett and Lisa Graham, conductors

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Auditions for the Youth Outreach
 Program will take place on May 20
 For information, see page 25.



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-Grant Llewellyn, Music Director

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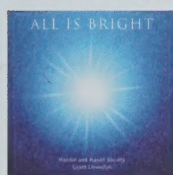
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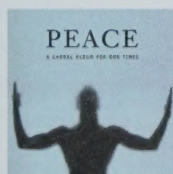
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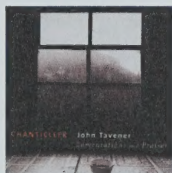
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